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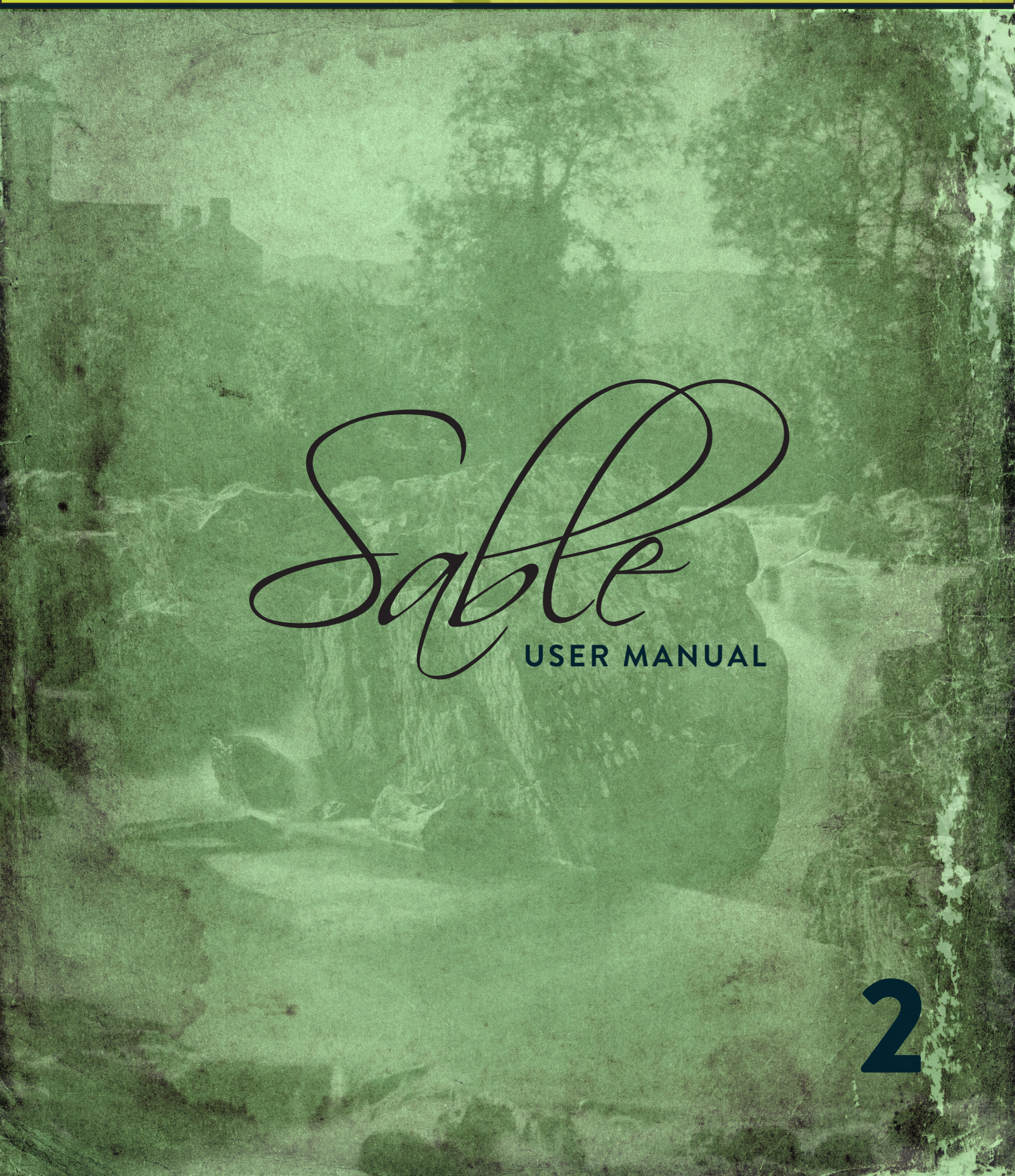

Sable

USER MANUAL

2

WELCOME

Thanks for purchasing **BML Sable Volume 2** - part of the next generation in string sampling.

We strongly urge you to read this manual as Sable is packed with features not found in our other products. With particular attention to the Front Panel (page 7) which is designed lovingly to help you get the most out of these samples and to make them your own.

About Spitfire Audio:

Spitfire was formed in 2008 by a group of successful British composers as a means of producing the tools they needed for their busy work schedules. Sick of dry, humourless, ugly, unrealistic enormously untamable sounding libraries, Spitfire set about redefining the way samples were created.

Our aim is to reproduce the conditions of top movie recording sessions and approach sampling as if we were recording a film score one note at a time. We don't imitate how film scores are recorded, we replicate them by using the same facilities, signal chain, techniques and musical & technical talent. We record performances, and parts thereof, not scientifically created samples and importantly we record the room they play in.

If you are wanting perfectly tuned, normalised or "dry" samples you have probably come to the wrong place. For here you may find the odd string squeak, a "fruity" note, and lots and lots of "room" but put the whole package together, write some beautiful music and suddenly this library and our approach will make perfect sense.

In thanks to using the greatest talent we have available to us in the UK alongside the greatest facilities and technicians, Spitfire Audio supports the British music industry by paying the highest rates possible to it's contributors alongside a royalty based on the success of sales. So in buying this software you are also supporting British musicians, studios and technicians and we thank you for that.

About The British Modular Library:

The British Modular Library is to be a deeply sampled, extensive set of tools providing composers with the ability to add fine aspects of extreme detail, musical expression, beauty and focus to their work. To greater understand the instruments your writing for. To encourage you to write music that musicians love to play and to get the most out of smaller ensembles and the wealth of timbral colour and character they can add to any project.

Recorded the "SPITFIRE WAY" and showcasing the finest musicians in the UK today playing the rarest and most priceless instruments. The BML will demonstrate why London is the oft preferred scoring location for composers the world over.

After many years of development experience Spitfire will present this library with a user interface and set of features unprecedented in any library to date. With 7 mic positions, recorded at 96k through vintage valve and ribbon mics to 2" tape through custom Neve "Monserrat" preamps and Prism convertors at the hall in Air-Studios, one of the greatest scoring stages in the world. With different stereo and 5.1 mixed versions from our chief engineer Jake Jackson the library is designed to be scalable for a variety of systems, from your laptop on the red-eye from NY to LA to your multi slaved rig back at your studio compound!

302 Sable strings volume 2

AT LAST, THE SIBLINGS MEET.

After a decade of enjoying the delights of enormous string libraries, providing broad brush stroke approaches to writing, which have successfully dominated film, gaming and TV music to a large extent, Spitfire are at last proud to present a new set of brushes. The finest of sable brushes if you will, to provide you with the tools you need to write detailed and focussed string parts that have a personality and style that represents your personality, that expresses your creative will and provides you with fresh pastures of experimentation.

Spitfire presents **SABLE.**

The complete Sable will feature 4 x 1st Violins, 3 x 2nd Violins (totally different players seated in their correct positions), 3 x Violas, 3 x Cellos and 3 x Basses. A band that provides you with ultimate detail and clarity. A library where you can hear every player. Where each player has been hand picked for their individuality and the rarity of their instrument.

This range will move people not with scale but the beauty of what you're inspired to write when playing it. Want to go bigger? Well our plan all along was that Albion would provide the perfect backdrop for Sable when needing larger scale. Arrange an Albion part and duplicate with an instance of Sable (we have even designed some instrument group presets so you can do this automatically) and slowly dial it in to add that beautiful edge to your arrangements (see page 17).

Sable 2 features our 2nd violins, violas and basses playing "essential articulations" (for a full patch list please visit our site). A quick note on the 2nd violins, this is pretty much a re-record of the 1sts set of articulations played by a totally different group of players playing totally different instruments in a different part of the room. We feel by not offering this nuance in a strings library, that we would be severely cutting corners and we hope you enjoy the flavour enhancement and diversity to your recipes!

With the clarity in sound of this band, but also the breadth of Sampling, the depth, the length of the Articulation list! We hope that this ushers in a new era of meticulous string writing and the promotion of smaller bands into the forefront of people's imagination.

In its use we only have one recommendation. Whilst Sable will work in a pad like ensembles unison tutti fashion (where it will start sounding quite big), it will really come into its own when you imagine each section as a different voice. By writing truly contrapuntal music you will find Sable takes you to beautiful pastures fresh and new!

Before putting the keys in the ignition just a quick word on musicians. Without them we wouldn't have this library. Its designed to help us all write better music for them to play. To hire smaller bands and have them play material that is appropriate to their size. To encourage people who have never written strings to dive in with confidence. We are not here to do away with musicians (we wouldn't pay them a voluntary royalty from sales if we were!). So whenever you can, please go live, even if its one or two players. A single double tracked violin on the top line can make all the difference so even if the budget doesn't permit, ask your producer or director to see what they can find down the back of the sofa.

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SPECIFICATIONS

KONTAKT

SABLE is NOT a Kontakt Player library, so you WILL need a full version Kontakt to run it. **PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF EITHER KONTAKT 4.2.4 OR 5 INSTALLED.** Because this module doesn't authorise through the NI Service Centre and is personally watermarked, you will be able to install on all the machines you own. Owning a full version of Kontakt will afford you the luxury of being able to edit and revise the patches to your particular preference. Remember we pride ourselves in making truly esoteric tools, so if there's a sample you don't like, you can change it for another with relative ease (check out the new Punch Cog on page 15 to see how you can easily do this).

RECOMMENDED SPEC:

The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to tone back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 7200rpm eSata, USBII, Thunderbolt, or Firewire audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:

We recommend Windows 7 (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 2 GB RAM (4 GB recommended).

MACs:

We recommend Mac OS X 10.6, 10.7 or 10.8 (latest update), Intel Core 2 Duo, 2 GB RAM (4 GB recommended).

DRIVES:

Firewire, USBII, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". We always recommend as small a drive as possible, as the platter will be smaller and the seek time less. Depending on what mic positions and mixes you download the library will eventually take up 20-120 Gig on your hard drive. If using several large libraries, or a number of Spitfire modules from the same machine, we really recommend having your samples distributed over a number of drives. Lacie eSata or Quadras 7200rpm we highly recommend. Moreover, an exciting development lies in the recent arrival of some amazing solid state (SSD) drives. With seek times reduced to a fraction (0.1ms vs 6-9ms) of what standard drives can offer, we are certain you will be able to reduce your sampler's "pre-load" (page 15.) buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:

The Kontakt 4 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If you're planning on building or adding Spitfire to an already large orchestral palette, we recommend running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g.. via Midi or MOL). This will assist your loading times, and will allow your DAW to do what it does best, sort out all your note ons and note offs! We heartily endorse Plogue Bidule (www.plogue.com) as a virtual rack/ routing system. For more advice and information about setting up please check our website.

LETS GET STARTED

Because you're reading this manual, we can presume you have successfully downloaded BML SABLE VOL 2. Included in your download email are some detailed installation instructions, please follow these carefully before going any further. We'll see you back here, when you're installed!

Before opening Kontakt please make sure you have THE LATEST VERSION OF KONTAKT 4.2.4 OR 5 INSTALLED. 95% of all service enquiries relating to spurious or strange behaviour of our wares are solved by installing the most recent version.

As this is NOT a Kontakt Player Library
YOU WILL NOT SEE THE MODULE IN THE LIBRARY PANE.
Simply navigate to the SABLE via the "File" browser pane.

If you have never used Kontakt before we wholeheartedly recommend your familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and MIDI routing detailed in the Kontakt user-manual provided with your copy of Kontakt or in the "documentation" folder of your Kontakt file.

SABLE FOLDER STRUCTURE

SABLE is ingeniously designed for you to have everything you need in relatively few patches, or instances. You basically do most of the sound navigation within these instances. But we have built a selection of preset patches or "Brush Sets" that pre-load useful selections of sounds to cut down on the time you need to build your template, or indeed to make best use of your system resources.

V2/Va/CB - ALL IN ONE - Load these to get the full SABLE experience!

ECONOMICAL BRUSHES - A collection of less stressful (system-wise) instruments.

INDIVIDUAL BRUSHES - For the template-heads out there. Each articulation loaded into it's own solitary instrument with keyswitches/ articulations locked.

OTHER BRUSHES - Including:

THE PUNCH COG - See page 15 this is a cog enabled all in one.

TIME MACHINE - Two time machine activated patches for shorts.

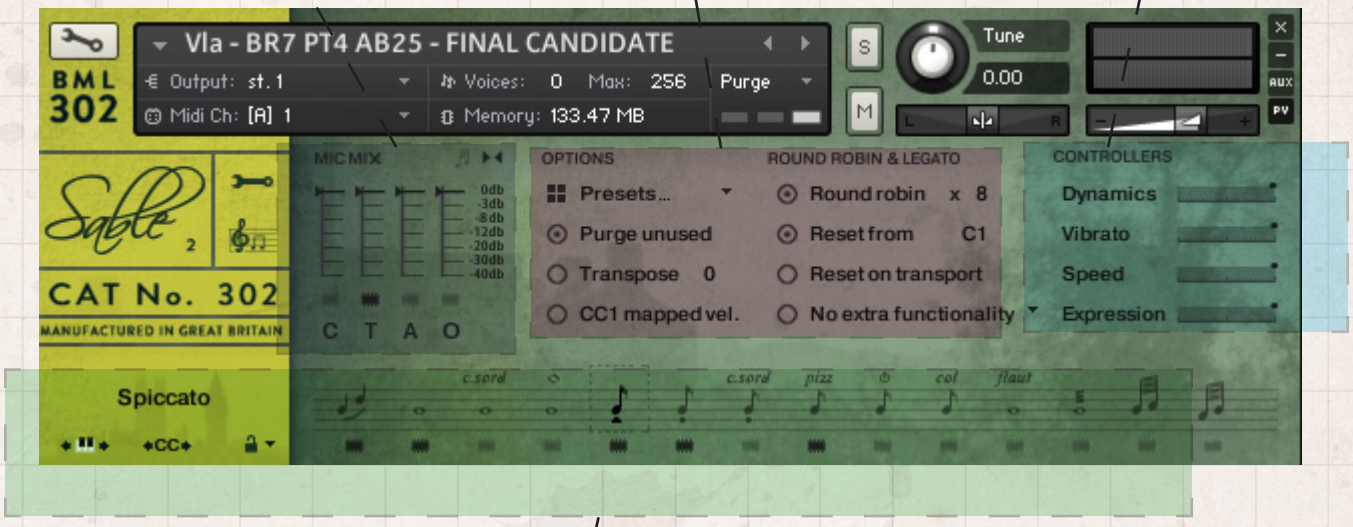
ALBION & SOLO STRINGS OVERLAYS - These are ingeniously designed to load up alongside, even on the same MIDI channel as their Albion or Solo String cousins so that they can be played and mixed in total unison! (See page 19).

THE FRONT PANEL

MIC/ MIX POSITIONS

GENERAL CONTROLS

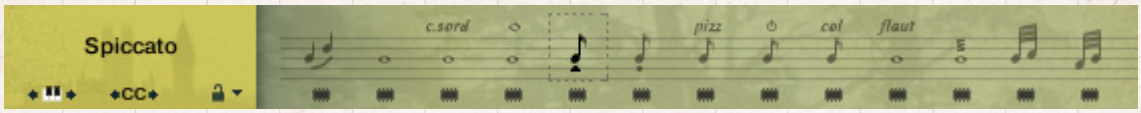
EXPRESSION CONTROLS



ARTICULATIONS

DEFAULT CCs

CC1	- Dynamics
CC11	- Expression (0-100% fade)
CC16	- Speed
CC21	- Vibrato
CC22	- Mic 1 slider
CC23	- Mic 1 slider
CC24	- Mic 1 slider
CC25	- Mic 1 slider
CC32	- Articulation control

ARTICULATIONS (BRUSH SETS)

ARTICULATION STANZA

On the right of the diagram above you will see a line of musical notes. These actually denote key articulations, display the current articulation playing and act as switches between them (alongside they're associated keyswitches). We have created a series of Brush Sets with different articulations loaded (SEE PRESETS IN GENERAL CONTROLS PAGE 9).

LOAD TOGGLES - The little RAM chips beneath the notes denote load status of the articulations. If you play and articulation that isn't loaded the front panel will alert you. Click on the chip to load/ unload.

Make sure Kontakt displays the instrument load status as pictured. If the left hand bar is illuminated and red it's in a queue and hasn't started loading yet, if the middle bar is lit and yellow the instrument is still loading up. If you try to play before it's loaded it may not be nice!

ARTICULATIONS - Click on these notes to select the different articulations, or indeed press their associated key switches, you can do this whilst your playing so if you want to say switch from a "long" articulation to a short hit the key whilst you're playing your last long and the next note will be a short. A brief guide to these articulations is displayed overleaf.

SIDE BAR DISPLAY AND ADVANCE TOOLS

On the left of your articulation stanza is a side bar that displays the name of the articulation you're currently playing. Beneath it are three options.

KEYSWITCH SHIMMIER - This shimmys the position of all the keyswitches left or right, convenient if you're creating your own "multi" instruments and don't want to hit keyswitches by mistake.

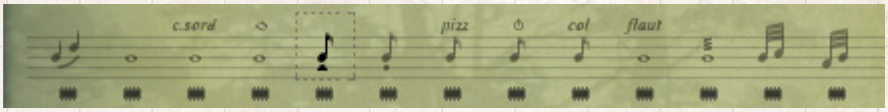
KEYSWITCH TO CC SELECTOR - Use this to assign a CC controller to act as articulation/ keyswitcher. Click on "CC" and you'll be prompted to move the controller you wish to use in order for the instrument to "learn" how you'd like to select articulations.

ARTICULATION LOCKER - We all like to select articulations and use our templates in different ways. Many composers like to have a single articulation loaded to each instance of an instrument for example. So its worth locking off the articulation switching once you've selected one so you don't have sounds disappearing from slaves way off in your machine rooms!

Unlocked Artic' - Is the standard setting, select articulations via the front panel or associated keyswitch.
Locked Artic' - This locks your articulation so it doesn't change either via front panel or keyswitch.
Locked Keyswitch - This locks your articulation via keyswitch but you're free to switch via the front panel.
Locked to UACC - This is a new standard being developed by Spitfire and detailed on **page 16**. The default controller channel is #32 but this can be changed by right/ CTRL clicking on the padlock.

Please also see "advanced articulation selection" on page 12 for more articulation switching options.

A BRIEF GUIDE



LEGATO - These are true legato patches where every possible interval within the range we have selected has been recorded. They are monophonic and rely on you overlapping the notes otherwise the start of the sample will be re-triggered. We have recorded 3 different legato styles; "Bowed" (changes note on a bow), "Fingered" (Changes note without re-bowing) and "Portamento" (Changes note on same string without re bowing). These use both dynamic controllers and vibrato (SEE EXPRESSION CONTROLS page 10).

LONGS - Marked "Dolce", which is a warm soft tone without excessive amounts of vibrato. These use both dynamic controllers and vibrato (SEE EXPRESSION CONTROLS page 10).

CON SORD LONGS - We concentrated hard to make these soft, but still warm. When using mutes with smaller sections it is so easy for the sound to become thin, sterile and lifeless. These use both dynamic controllers and vibrato (SEE EXPRESSION CONTROLS page 10).

ARTIFICIAL HARMONICS - By resting a finger lightly on a string a fourth above the pitch it is being played at, a harmonic tone is formed. The resulting sound is 2 octaves above the pitch being played. It is an unusual technique and requires a huge amount of skill, we have decided to keep the samples with all the unusual artefacts and tuning imperfections you would get intact. We believe this is what gives these techniques their character.

SPICCATO - Marked "light" unlike other libraries we wanted the spiccato to be pretty to the ear, not just a thunderous assault. These are very short, tight and bright notes. As with all shorts these dynamic ranges are controlled via velocity.

STACCATO - Slightly longer short notes.

C SORD SHORTS - Marked "brushed", C Sord stands for "Con Sordino" which is with the practise mutes engaged to give a brighter softer and quieter sound. These are super softly played short articulations with a very gentle attack that have an almost Baroque like quality. Excellent for shimmering ostinatos.

PIZZ - Plucked (Pizzicato) strings, unlike other libraries, reproduced here as played. Loose. We have not artificially snipped these performances. These are as varied as world-class players play these fiddly articulations. We feel the less players you have playing this the better the sound, so this patch is an excellent divisi (when you divide one section, ie the 2nds, into playing two parts) sounding pizzicato that will brighten and sparkle within thick arrangements of larger sounding libraries.

BARTOK PIZZ - Sometimes called "SNAP PIZZ" Plucked as above but with the string being very much pulled away from the neck to provide a harsh snappy cracking sound. These are very much used incidently in music and wouldn't be recommended for repeated phrases.

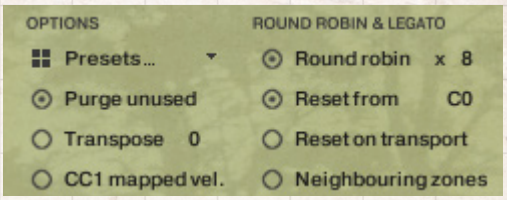
COL LEGNO - When orchestrating this always warn your players in advance so they can bring a practise bow or even a pencil. Short articulations played with the back of the bow to give a very unique wooden clicking noise. If you're doing repetitive or single note patterns like say in the opening of Holst's "Mars" you may want to engage "use neighbouring zones" (SEE GENERAL CONTROLS overleaf).

FLAUTANDO - These are difficult to get right with an orchestra. Especially of this size. In the wrong hands they can sound thin, cold, and ugly. In the right hands they can be the most inspiring tool for tender soft and understated but deeply moving compositions. We achieved these long articulations by offering up the quite complicated instruction on the scores: "Flautando, poco sul tasto, warm and harmonic like, poco vibrato". The players, we believe, then played with the bow slightly turned, and slightly on the finger board with a measured amount of vibrato". But by giving such a panoply of instructions each player interprets it slightly differently. And by hearing a number of players playing all slightly differently, the warmth and sense of scale is increased so you don't get the "thinness" often associated with this technique.

TREMOLANDO - A fast short bowed tremolando (lots of short and frequent bowing back and forth out of time with each other) that produces a beautiful shimmer on top of (or an octave above) normal longs, or in isolation provide tense anticipatory tones.

TRILL MINOR (HALF TONE) & MAJOR (WHOLE TONE) - These long articulations are made by rapidly alternating fingers between the tonic and a semitone (half tone) above. Nice to use as long phrases but also just little frills or ornaments within legato phrases.

GENERAL CONTROLS



OPTIONS

PRESETS - This allows you to load predetermined sets of articulations affectionately called “Brush Sets” quickly and easily to optimise your system quickly for essential articulations or to start building templates using empty “shells”.

PURGE UNUSED - This control keeps unloading any samples you are not using to keep your memory usage as low as possible.

TRANSPOSE - Toggle this on and tweak the number to the right to transpose your instrument. Note this is not the same as tuning, the instrument will actually offset the samples to the selected pitch. **This is a great way of making Sable sound bigger. Pull two of the same patches into the same Kontakt multi, leave one as is, then with the second transpose up 3 on the UI and then course tune down by 3 on the front panel. Play together and hey presto double the players!**

CC1 MAPPED VEL(OCITY) - Click this to have velocity controlled dynamics (for the shorts for instance) mapped to CC1 as it is with the longs.

ROUND ROBINS & LEGATO

ROUND ROBINS - This refers to the number of round robins (multiple recordings of the same notes that cycle around as you repeatedly play a note) your instrument uses, the number can be dragged up and down (1-8) to save you memory.

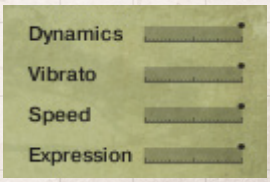
RESET FROM F0 - This enables you to control the round robin cycle (so it sounds identical every time you play) toggle on & play the key selected (default F0) to reset.

RESET ON TRANSPORT - As above but resets every time you press play! Genius!

NO EXTRA FUNCTIONALITY (NEIGHBOURING ZONES)- Next to this lies a pop-down menu with some amazing new functions:

- **“No extra Functionality”** - Is the standard default where round robins are used as they were intended.
- **“Neighbouring Zones”** - pulls from neighbouring zones, so for an ‘8RR’ instrument, you effectively cycle through up to 24 different sounding notes when pressing a key. It’s still just playing the one RR at a time, though giving you more of them. In legato mode this also alternates between 3 legato intervals to give a fake round robin.
- **“2x Round Robin With Skip”** - plays two RR simultaneously, so you get a thicker sound, it’s the equivalent of plopping two notes on top of each other in your DAW (and it drops the overall volume ~6db so that the levels remain the same but it just sounds thicker). NB THIS IS NOT AVAILABLE TO LEGATO TRANSITIONS. This plays the pairs and moves ahead by 2 RR. In this mode RR is effectively halved. eg, if you press a note it would play RR1/RR2 then RR3/RR4 ,etc.
- **“Layer 2x Round Robins With No Skip”** - As above but this plays a pair but doesn’t move ahead by 2 so that RR isn’t halved. So if you press a note it would play RR1/RR2, then RR2/RR3, then RR3/RR4.

EXPRESSION CONTROLS



Visual representation of the various expression controllers available to you
right/ ctrl click to reassign/ learn different controller assignments.

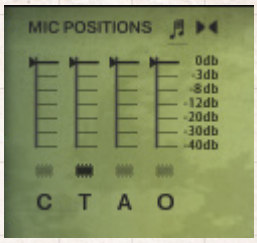
DYNAMICS - (DEFAULT CC1 MOD WHEEL) Control and xFade the different dynamic layers recorded.

VIBRATO - (DEFAULT CC 21) Controls and xFades level of vibrato.

SPEED - (DEFAULT CC 16) Controls the speed of legato transitions, reduce when playing in, expand when playing back for ease of use.

EXPRESSION - (DEFAULT CC11) Controls the volume of the articulation.

MICROPHONE/ MIX SETTINGS



Welcome to the wonderful world of Air Studios and the mixes of our chief engineer Jake Jackson.

Use the chips beneath the faders to load unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics, conversely turning the fader back up will reload. **Right/ CTRL click on the faders to assign CC controllers so you can mix these live for fantastic shifts in the spacial nature of the samples.**

MICROPHONES / MIXES

Right/ Ctrl click on the mic letters to change Kontakt channel/output assignment.

STANDARD ARRAY:

C - Close mics, a selection of valve mics placed for optimum focus close to the instruments. This mic control is great to add in for added definition and at times a bit of "rounding of sound", in isolation it can be a way of achieving a more intimate or pop-music style sound.

T - Tree. This refers to the "Decca" tree of three mics placed above the conductors podium. In the case of Sable; 3 priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band, the hall and are the default mic position that loads in with each patch.

A - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information.

O - Outriggers, a set of vintage mics placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread. The effect of this mic is somewhere between the tree and ambient mics.

EXTENDED ARRAY:

ST - Stereo Mic. These are totally different mics in a totally different position to the tree (closer to ground level) and have a more direct and immediate sound than the tree.

G - Gallery mics, three mics at the very furthest point from the band way up in the gallery. A true representation of Air-Studios' amazing ambience.

CR - Close ribbons. Placed next to the standard close mics but using a rarefied selection of vintage ribbon mics to add a warm and rounded tone.

JAKE JACKSON MIXES : 6 extraordinary mixes to save your system resources

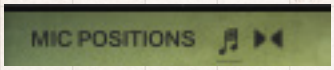
B - Broad, a cinematic/ symphonic mix that allow the hall to really speak out. (ST & 5.0)

M - Medium, a more intimate but still very classic version of the mix above. (ST & 5.0)

F - Fine, a much more detailed and immediate sound with less hall, great for pop! (ST & 5.0)

ADVANCED STUFF.

MICROPHONE MIX TO ARTICULATION LINKER



The small notation symbol locks the microphone mix or tweak you've made to the articulation selected. This means if you want to boost any perceived inconsistencies in volume between say pizzicato and col legno you can. Or indeed if you want to roll off some of the hall ambience for a short versus the long articulations this is how to fine tune.

CLOSE MIC PAN COLLAPSER

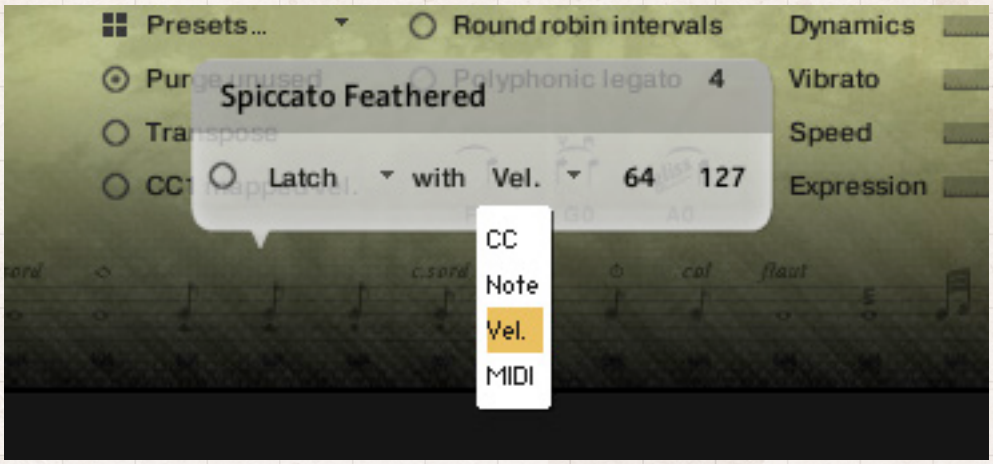
To the right of the above is a selector that opens the mic collapser:

The close mics are a stereo mix and this collapser allows you to refine how the stereo image is handled. All our musicians are recorded in-situ, ie where they would be seated on a standard scoring session, giving you a fantastic spectral spread when putting all the elements together, which helps define the detail. This panning tool helps you to manage and tweak this to your own tastes/ needs.

STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre,

STEREO PAN - Then allows you to control where in the pan field the centre of this image is placed.

ADVANCED ARTICULATION SELECTION.



For those of you who want to tweak your articulation selection further. To create set-ups that closely integrate with notation software or indeed performance patches that react to the way you play this deep editor may be for you. It's accessed by holding CMD (or CTRL on PC) and clicking the articulation icon? Can be closed by clicking the X to the bottom right of the UI.

LATCH TOGGLE - Switches this way of selecting the articulation on.

"WITH" SELECTOR - Selects how you would like to select.

PARAMETERS - Edit these to select a range in which this articulation would be selected.

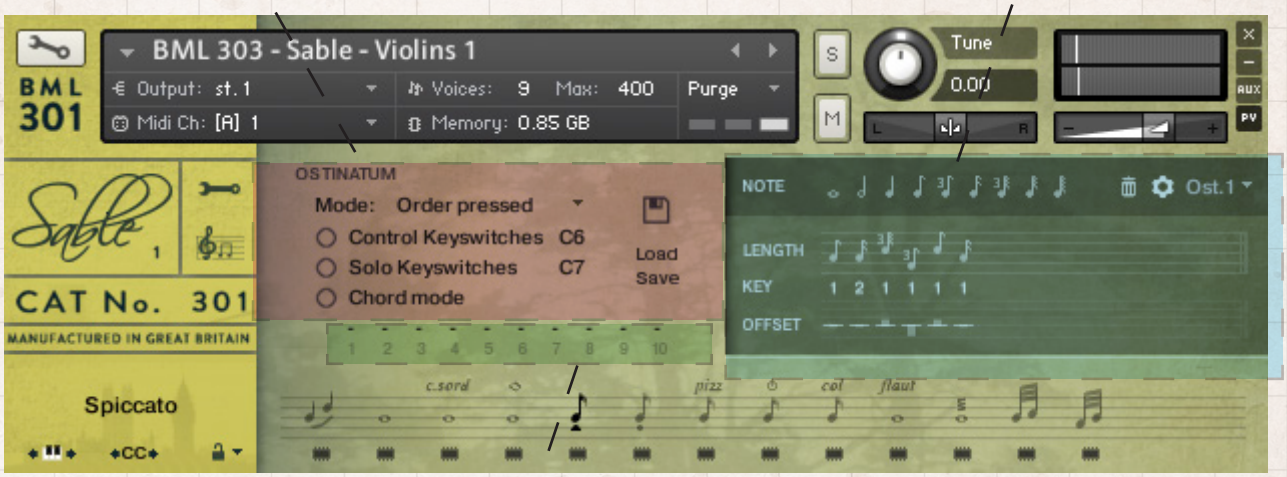
Please also see our chapter on UACC (page 16) for further options on articulation selection.

THE OSTINATUM

(Acces via the icon beneath the spanner)

SETTINGS

RHYTHM COMPUTER

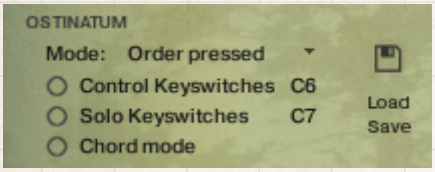


TRANSPORT

OSTINATUM FRONT PANEL - "Why let ALBION have all the fun?!"

We've ported this over from the Albion range (see page 19). Best used with short articulations this ever evolving device that can offer instant chaotic inspiration, be used to create scientifically designed rhythms, ostinati and arpeggiated sequences, to shimmering tremolando effects.

SETTINGS:



LOAD/ SAVE - Allows you to store your preciously made Ostinati.

MODE - Selects how the Ostinatum will interpret your playing. Ostinatum will sequence a maximum of 10 notes (one for each of your fingers). It needs to arrange them into a note order "1-10" and this determines how it does that.

OFF - The default postion Ostinatum remains dormant.
ORDER PRESSED - This will organise the notes in the order you pressed them.
ASCENDING - From bottom to top.
DESCENDING - From top to bottom.

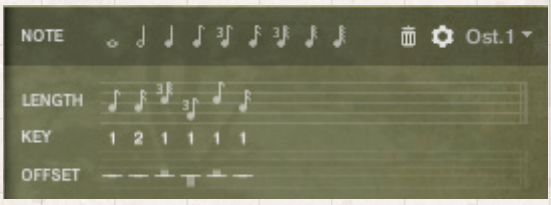
CONTROL KEYSWITCHES - Allows you to set up a section of the keyboard that controls the state of the ostinatum. These keyswitch let you turn it off, or set the Mode.
SOLO KEYSWITCHES - Allows you to dedicate a section of the keyboard to keyswitches that solo each ostinatum track. The first KS turns all tracks on, the following KS solo each individual track.

CHORD MODE - This ignores any note order and simply plays everything polyphonically, great for measured trem style effects.

TRANSPORT:

This is a real time "note order" display. So with "Ascending" mode activated a c major triad played from middle C up will show up 1=C4, 2 = E4, 3 =G4. These note numbered assignments are processed in the....

THE RHYTHM COMPUTER



NOTE MENU - Click these to place a note into the computer at the length you desire. Trash removes and scroll down different pre-designed sequences to the right of this. The cog allows you further fine tuning and configuration tools.

LENGTH - This displays the note lengths in sequence that you have selected from the Note Menu. Drag down here to create rest versions of the note length.

KEY - Under each note you can then select which key (displayed in real time in the Transport) this note is attached to. Scroll up and down to select. So in the sequence pictured a C triad will sound C,E,C,C,C,C.

OFFSET - Adjust these bars up and down to adjust the velocity levels of each notes, this will bring your rhythm sequence to life and provide you with all sorts of surprising syncopated accents.

NOW HIT PLAY ON YOUR DAW AND ENJOY!

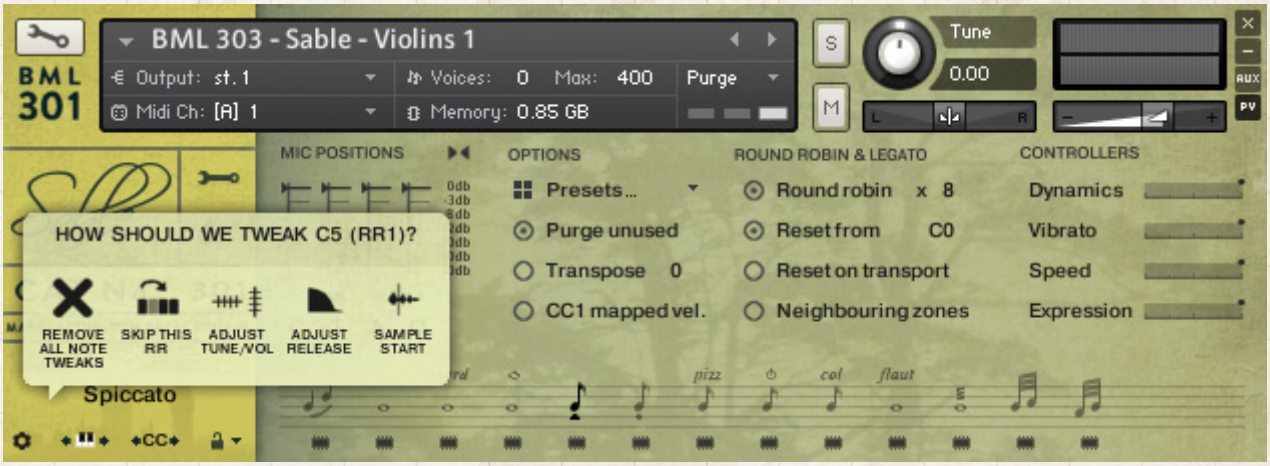
THE PUNCH COG

(Available on Instruments saved in the “Punch Cog” folder)

As we record our samples like you would a film score, we actively encourage our musicians to make every note sound different. To play with the flair that would be expected from them on a score shoot. We like tuning imperfections, little squeeks, the odd breath of a human! We like our pizzicatos loose and for the odd “rub” between players when playing transitions.

However much we apply our exacting taste principals onto our range we’re never going to meet with every-one’s preferred quality bar, or needs and expectations of a project. So we present to you Blake Robinson’s coup de grace.... A way of punching notes in and out like we used to in the old days. A way of customising your library to fit your taste and needs.

If there is a round robin you don’t like or a long note where the tuning is a bit fruity. Load in a “Punch Cog” instrument, and switch to the articulation you were using. Play until you find the Round Robin you don’t like and then stop. Observe the pictured cog bottom left of the front panel/ UI, and click on it to get this dialogue:



HOW SHOULD WE TWEAK - Then your last note played will be displayed, if this is correct get tweaking.

SKIP THIS RR - Will simply make it always jump along to the next round robin in the cycle.

ADJUST TUNE/ VOL - Will adjust the tuning and or volume of the last played note.

ADJUST RELEASE - This will alter the level of the release trigger (which will effect the percieved decay of that note).

SAMPLE START - If it feels loose adjust to the right, tight adjust to the left.

REMOVE ALL NOTE TWEAKS - This removes all custom changes you have made with the Cog.

UNIVERSAL ARTICULATION CONTROLLER CHANNEL

We finally admit that things have got out of hand here in the world of Virtual instruments. Every single one works differently, responds differently to different key switches and controllers, and thats just within our own library! The UACC (pron' you-ack) project is our attempt to unify articulation switching across our entire range and it's one we hope other developers will also adopt. It will mean greater integration between your VI set templates, greater encouragement to venture into the darker, less visited corners of your collection and a smoother workflow.

When selecting "Articulation Locked To UACC" **you disable what we believe to be the soon-outdated keyswitch method of articulation selection.** In favour of UACC which defaults to channel #**32** (change this by right-clicking the CC slider next to the padlock). This then gives you the option of using a MIDI controller to select articulations based on the list below. We recommend a switch based controller or an iPad app. Alternatively simply dial in event or automation data on your DAW. The latter will give you the ability of always being on the correct articulation, even if you haven't rolled your sequence back before the midi event.

This list is a work-in-progress and we look to users and other developers to finalise it.

1	Longs (vib xFade CC21)
2	Longs con sord
3	Longs alternate mute
4	Longs sul pont
5	Longs con sord sul pont
6	Longs sul tasto
7	Longs flautando
8	Longs (artificial) harmonics
9	Longs SUL lowest string
10	Longs sul pont heavy distorted
11	Longs Cuivre (brass only)
12	Longs vib13 Longs flutter
14	Longs hollow (flutes only)
15	Longs overblow (flutes only)
16	Longs overblow flutter (flutes only)
17	Longs Mariachi (if separated off)
21	Legato
22	Legato con sord
23	Legato SUL lowest string
24	Legato half section
25	Legato half section con sord
26	Legato sul pont
27	Legato fast run (if separate patch)
28	Legato flautando
29	Legato harmonics

- CONTINUED:

- CONTINUED:

41 Spiccato (strings only)
42 Shorts spiccato
43 Staccato
44 Staccato dig
45 Spiccato con sord
46 Feathered spiccato
47 Staccatissimo
48 Tenuto shorts
49 Marcato shorts
50 Combined shorts via velocity, with dyn on MW
51 Staccatissimo con sord
52 Tenuto shorts con sord
53 Marcato shorts con sord
54 Combined shorts via velocity, with dyn on MW con sord
55 Staccatissimo con sord ALT
56 Tenuto shorts con sord ALT
57 Marcato shorts con sord ALT
58 Combined shorts via velocity, with dyn on MW con sord ALT

61 Pizzicato
62 Pizz Bartok
63 Col legno battuto

71 Trills min 2nd
72 Trills maj 2nd
73 Trills min 3rd
74 Trills maj 3rd
75 Trills perf 4th

81 Trems - unmeasured
82 Trems - unmeasured con sord
83 Trems - unmeasured sul pont
84 Trems - unmeasured con sord sul pont
85 Trems - measured 180 bpm
86 Trems - measured 150 bpm
87 Trems - measured 120 bpm
88 Trems - measured TM 180 bpm (time machine)
89 Trems - measured TM 150 bpm (time machine)
90 Trems - measured TM 120 bpm (time machine)
91 Double tonguing
92 Triple tonguing
93 Quad tonguing
94 Double tonguing con sord
95 Triple tonguing con sord
96 Quad tonguing con sord

111 FX 1
112 FX 2
113 FX 3
114 FX 4
115 FX 5
116 FX 6
117 FX 7
118 FX 8
119 FX 9
120 FX 10
121 Disco falls
122 Rips
123 Falls
124 Rips con sord
125 Falls con sord

A COUPLE OF TROUBLESHOTS

This is a manual to accompany v1.0 of a totally new line for Spitfire. With a totally new set of samples, scripts, and UI. We have used our experience as busy film composers to deliver something that we'd like.

It is our hope that you keep in touch with us to let us know how you're getting on, how you're using SABLE, how you're finding it, and, if we were to consider looking at areas in the future, what you'd like us to look at. From this we'll form a consensus and wholeheartedly pledge that we will act upon it wherever possible or practical.

We've already recorded new material which will be distributed for free in service updates. We do this because, even after years of experience, it's not always easy to predict how things turn out. So we leave space in our budgets to go back and record stuff that may not have worked as well as we like, may need expanding upon, or to widen the scope of something that's surprised us and we want to make more of.

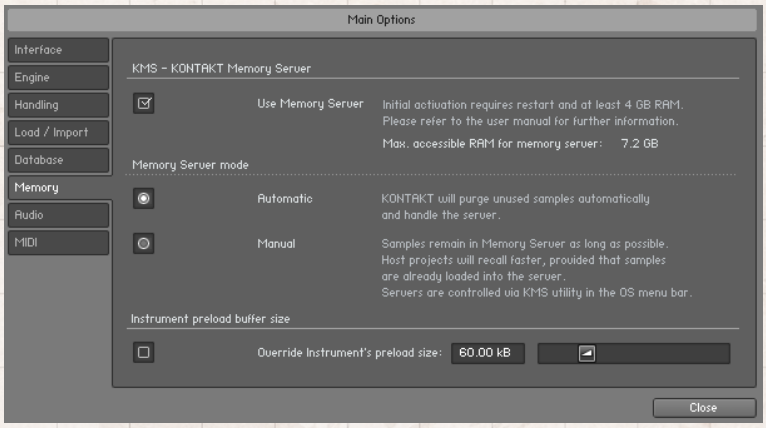
Keep an eye on your in-box and our site for new additions to the Sable range and others and of course our site.

A couple of commonly asked questions...

• **This library really isn't behaving how I'd expect.** - OK, so we're now officially blue in the face. But before you go ANY further please check you are using the ABSOLUTE latest version of Kontakt. Visit your trusty service centre and we hope this page remains relatively under-thumbed.

• **My instrument or patch seems to be playing just bits of sound, some keys are missing, and there's lots of clicks and crackles.** - Make sure that your patch is fully loaded (detailed on the front panel, page 8). Some of these are biggies so can take a while. But if problems persist make sure Kontakt memory manager is activated:

then:


Main Options
Interface
Engine
Handling
Load / Import
Database
Memory
Audio
MIDI
KMS - KONTAKT Memory Server
Use Memory Server
Initial activation requires restart and at least 4 GB RAM.
Please refer to the user manual for further information.
Max. accessible RAM for memory server: 7.2 GB
Memory Server mode
Automatic
KONTAKT will purge unused samples automatically and handle the server.
Manual
Samples remain in Memory Server as long as possible. Host projects will recall faster, provided that samples are already loaded into the server.
Servers are controlled via KMS utility in the OS menu bar.
Instrument preload buffer size
Override Instrument's preload size:
60.00 kB
Close

You'll have to restart this instance of Kontakt to feel it's benefits.

Another reason your system may be struggling is that you're using too many mics live for the spec of your machine. Try cutting the mics as detailed on the front panel to see if this cures your problem. If it does, don't worry you can still use these mics, just play in your parts with one active (we recommend the T(ree)) and then activate multiple mics and render down (eg. freeze function in Logic Studio). Some DAWS (ahem, Logic) only use one core of your computer when recording but will use more when playing back so again try recording with just one mic then dial in others once you're happy.

If you're still suffering may we suggest you try and manage your pre-load buffer. Kontakt pre-loads some samples into memory so that when you hit a note Kontakt plays it out from RAM whilst addressing the rest of your samples from your hard drive(s). The slower your drives, the more you may want to rely on RAM, the faster the drives, or smaller RAM available, the more you may want to rely or your drives. If you're using the latest generation of SSDs you'll find you can radically reduce your pre-load buffer. Referring to the plate above tick the "Instruments Default Pre-Load Buffer Size" and drag the fader to a setting you're happy with.

THE "ALBION" RANGE

Before we leave you we just wanted to bring up use of the Albion range in conjunction with Sable. For Sable and Albion are very much close cousins from the same family. For those of you who dont know of, own or use Albion, this is a range of ensembles and tools designed to give composer big and bold sounding cinemtic instruments out of the box. An excellent writing and mockup tool with a beautiful broad sound.

Sable is designed as an ultra detailed, ultra fine set of tools and quite rightly won't work for every application. There will always be times you many need a bigger brush, a spray can even. This is where Albion comes in. Having been recorded in exactly the way as Sable albeit with larger sections organised in ensembles, Albion integrates seemlessly to add to the Sable "head-count".

Within the folder structure of Sable are "Albion Overlays", load these in alongside your Albion strings and play as one, just adjust the volume faders to taste. We find a mix of Close and Tree with Sable and Tree & Outrigger on Albion gives the instant effect of Sable being the front desks, the principals, Albion the corps!

So a cue that you've written on Sable that is intense and cerebral but suddenly fades into a large panorama and needs to broaden it's aperture, dial in Albion and the hairs will go up on your arm (and if it's Albion III, probably chest and face).

A cue you've written on Albion is grand in scale but you're losing the internal movement, passing notes, answering counterpoint. Dial in some Sable and it's like Albion just came into focus. Albion HD!

And finally technique divisi, Sable allows you to mix techniques without creating just a smudge of sound. Call up the Sable Flautando and gradually bring in an Albion Con Sordino suddenly you have a beautiful pad of wonder that sounds totally organic.

THE ALBION TRYPTIC:

ALBION 1 - EPIC CINEMATIC ENSEMBLES - Large epic strings, wood and brass staples, alongside thundering cinematic percussion and other fantastic scoring tools. Sable spiccatos mixed with the "Ostinatum" shorts are a particluar high, this enables ultra realistic fast shorts passages, that are neither too brittle nor too smudgy and loose. Mixing the pizzicatos is also highly effective.

ALBION II - CINEMATIC BEAUTY & DETAIL - A smaller (but still very big sounding compared to Sable) this range is probably the happiest and closest cousin of Sable. These sounds seem to mix together like they were in the same room when they were recorded. Try the two Flautando's together, the shorts, and mixtures of the Albion Con Sord longs with trems and other Sable longs, and it's still Sable, but with twice the players! Albion II also has a selection of very esoteric instruments and tools.

ALBION III - LOW END APOCALYPSE - Well if all your missing from Sable are more cellos and basses then it doesn't get bassier or bigger than this! Recommended as part of the larger Albion range only, we'd consider the contrast between these bands to be too great without another one of the Albions to bridge the gap!

To find out more go to www.spitfireaudio.com

A QUICK THANKS

Christian & Paul would like to thank Dominic Kelly, Alison Burton and the whole of the Air Studios team. To Jake Jackson for making everything sound so marvellous, and the remarkable talents, immense intellect and invention of James Bellamy, Stanley Gabriel, Andrew Blaney, Blake Robinson and Stu Kennedy. Also to our newest members of out team, Joe & Toby, we've got you now we're never going to let you go!

Most of all we would like to thank the amazing support and loyalty of our user-base, our Facebook friends and everyone at VI Control.

We are in the same boat as all of you. We're not content and software developers by trade, so appreciate your honesty in paying your way to be a part of our family and not distributing this illegally. But more importantly, if you have any ideas or criticism please let us know directly via our website in a constructive manner. You never know, you just may have thought of something that we hadn't considered. We want to make our entire range the best there is, and we rely on you to help us achieve that.....

With thanks.

Christian & Paul.

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